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horoscopes

SAGITTARIUS (Nov 23- Dec 21)
"Whaddaya want? Lip-smackin'/ whip-crackin'/ paddy-whackin'/ inka-nappin'/ zilliga-lackin'/ scallaga-whackin'/ cracker-jackin' Cracker Jack." Saggi, you are crazy, baby. I say you're crazy; the stars say you're crazy. In fact you are so crazy, you just may get a pair of paper slippers in your Cracker Jack.

CAPRICORN (Dec 22- Jan 20)
"It's slinky, it's slinky/ for fun what a wonderful toy/ it's slinky, it's slinky/ it's fun for a girl and a boy." Slinky, fun, a girl and a boy. The heavens are smiling on you, Capricorn. Unknown worlds of pleasure await you and your slinky on the 17th.

AQUARIUS (Jan 21- FEb 19)
"Meet the Swinger/ Polaroid Swinger. It's more than a camera/ it's almost alive/ it's only nineteen dollars and ninety-five." Wow, swingers and Polaroid cameras in your future, Aquarius! Who cares if you have to shell out the dough; that's the kinda action I'd pay for.

PISCES (Feb 20- March 20)
"Snap! What a happy sound/ Snap is the happiest sound I've found/ You may clap, rap, tap, slap, but snap makes the world go round/ Snap—Crackle—Pop! Rice Crispies." Happy, happy, happy; big deal, so your planets are aligned. You'll lose all your friends if you keep going on about happy sounds, Pisces. Stick with that slap thing; that sounds like fun.

ARIES (March 21- Apr 20)
"No pan/ no boiling/ cooking ease/ the flavour that is sure to please/ Rice-A-Roni, the San Francisco treat." Cool it, Aries. Your planets are indicating that it's time for you to stop being so lazy; cook yourself some real food. And, hey, bub, this ain't San Francisco.

TAURUS (Apr 21- May 21)
"You're a Pepper/ She's a Pepper/ He's a Pepper/ We're a Pepper/ Wouldn't you like to be a Pepper, too?" Don't cave into peer pressure and unfair marketing this month, Taurus. It's not just soda pop I'm talking about here; it's a stupid commercial that I've always hated. Anyway, don't even try to be a Pepper, like all the other kids; your starsign has always been destined to drink milk.

CANCER (June 22-July 22)
"Mr. Clean gets rid of dirt and grime and grease in just a minute/ Mr. Clean will clean your whole house/ and everything that's in it." Cancer, make your move and get this person into bondage! The planets say buy a lover if you can. (Musclebound jerks come cheap anyway.)

GEMINI (May 22- June 21)
"I'd like to teach the world to sing in perfect harmony/ I'd like to buy the world a Coke and keep it company." Yah, Yah, so butter wouldn't melt in your mouth, Gemini. You'd better realize that this is a dog eat dog world and start singing a different tune before the sixth. (You can still buy me a Coke anytime, though.)

LEO (July 23- Aug. 23)
"Brylcreem a little dab'll do you/ Brylcreem you look so debonair/ Brylcreem the gals will all pursue you/ they'll love to get their fingers in your hair." I'll never know why oily haired Leo creeps get all the attention, but it looks like you're in for another month of social success. Enjoy it while you can, Buddy.

VIRGO (Aug. 24- Sop 23)
"Good lookin'/ So refined/ I figured you were the Muriel cigar smokin' kind." Advice direct from the stars for you, Virgo. What's lung rot and black teeth compared to the air of sophistication smoking gives ya. And believe me, you'll need all the class you can muster in the new year.

LIBRA (Sep 23- Oct. 23)
"Fat kids, skinny kids, kids who climb on rocks/ tough kids, sissy kids, even kids with chicken pox/ love hot dogs/ Armour hot dogs/ the dogs kids love to bite." You wanna know what really bites, Libra? I hope it's your new honey. Mmmmm.

SCORPIO (Oct 24- Nov 22)
"My dog's better than your dog/ My dog's better than yours/ My dog's better 'cuz he gets Ken-L-Ration/ My dogs better then yours." You're ridin' high on your own ego now, Scorpio, but before the month is out someone may be ramming that damn Ken-L-Ration down your throat. ▲

blah, blah, blah.

So now I have to pull myself out of the arcade (there's a reason why it's called Escapes) and say something about 1996, the year I thought would never end. Actually, that's about all I have to say about it. And I'm glad it's over. Big welcome to Sarah, the editorial assistant, to the big happy *Offbeat* family and thanks to all the beautiful people who entered their own *Offbeat* submissions into the Macintosh Classic: you make my life easier and give me more time to play Galaga. Happy x-mas, merry new year, yakety yak.

Roseanne ▲

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the MAHONES

by Jen Tindall and Dave Hazzan

They've got Celtic roots, accordions, mandolins, whistles and a Dubliner lead singer who grew up in the back of his father's pub in Kingston, Ontario. They've got a publicist, an agent in LA., and a new CD which clearly states the Mahones' intentions - *Rise Again*.

"That ferry ride is the thing that always recharges my batteries," says Dave Allen, the mandolin and fiddle player, and Mauro Sepe, the drummer, agrees as they scratch their touring-beards and drink cups of Felicita's coffee while we ply them with our cigarettes. Playing Vertigo is one of their last stops on a three-week Canadian tour, and despite bass player Owen Warnica's faded face, the rest of the band assures us that they are hyped.

Talk turns to their new CD, and Sepe and Allen ruminate on how it differs from their last CD, Draggin' the Days.

"It was with a real producer, Peter Moore. He's known for his work with the Cowboy Junkies and film scores for Bruce McDonald. It's a slick, professional, clean-sounding album, mastered for the radio," says Sepe. "A good portrayal of where we are, and where we're going."

Pretentiously, we ask the interviewing question, "if the band [members] are maturing as song writers," which evokes a groan. "Yeah, we've said that before." They've also been asked so many times before about the spate of Celtic bands and the so-called Canadian Celtic revival around the country. "Very few people think we are from Canada," says Allen, after rolling his eyes at the question. "The 'Celtic' term itself is fairly ambiguous. We can't knock the scene though, that's for sure - it's healthy. We don't want to pigeon-hole ourselves entirely, but we can't get away from it either. That's where we stem from, and that's all right."

As for the reasoning behind the revival, Sepe laughs. "Hey it's cool now for young people to listen to an accordion in a band." So cool in fact the Mahones got themselves on the soundtrack for the flick *Celtic Pride*.

"It was great to see a contract that said 'The Mahones' and 'Hollywood Pictures' in one sentence," said Allen. Sepe adds, "It's on the credit roll, so someone said that we must be really big with the people who clean up movie theatres - yeah we've got this mad underground fan-base of maintenance people...WHOO...Mahones! Party! Fuck cleaning up!"

We ask about radio play, MuchMusic and success formulas in general. "A lot of bands that don't work as much as the Mahones, don't get a chance to build up a fan base until they get radio play. Or videos on MuchMusic. It's as if they are waiting for that, before they go on the road," says Allen.

"We haven't had this much press...ever," adds Sepe. "We've been touring for three years. You've got to go out there, bite the bullet." As for radio play, Allen says, "Right now we're charting on college charts, which is great. We have 50 stations across the country who play us."

The Mahones have been touring a lot of US. markets, working the boroughs, even the Irish quarters in the Bronx. They plan, with their new agent, to break into other countries next year. "Get yourself a good agent, pay your twenty points to him," Allen suggests to any serious bands. "A lot of bands think it's a waste - but Hollywood Pictures doesn't talk to bands, they talk to band managers."

What about this Seattle-looking Kingston place anyway, guys? "Kingston," says Sepe, "has been that way for years. A lot of bands starting in Kingston are really lucky to have the examples they have now. There is a framework, a support system, bands help each other out."

We all then go on a major name-dropping session, bond on the number of donut shops we can list in downtown Kingston, and start pouring the beers. We, the interviewers, start answering our own questions - to which Sepe asserts, rightly, "Hey, who's interview is this anyway?"

Rise again, Mahones - we'll get our livers ready. ▲

Rise Again

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CHIXDIGGIT!

by Mike "Spike" Chilton

This was compiled from two different gab sessions with those four popster punx from Calgary, Chixdiggit. The first such session was back on May 18 of this year when they played their first gig in Victoria to hype their self-titled Sub Pop release. The second was a few weeks ago, on a speaker phone with K.J. and Mike, when they made a return visit on October 24. The following is the payoff....

The first time I got to really talk to Chixdiggit was while helping them unload their gear, playing touch football in the alley behind the Limit, and munching on greasy fries and burgers at the Day and Night Restaurant on Yates — not exactly how you would expect to interact with Canada's hottest young band. You would expect attitude to the extreme, and you couldn't be blamed for thinking that way about a band whose quick rise to recognition has gotten them signed to Seattle's Sub Pop records.

The four post-teens of Chixdiggit do agree, however, that it was a long and hard path. They are definitely more serious about their music than they were four years ago when they made Chixdiggit t-shirts for a then non-existent band as a joke and then found they had to get serious when many t-shirt buyers wanted to hear the band's music. The result was the infamous four-track self-released tape, *Humped*.

When it comes right down to it, lead vocalist K.J. Jansen, guitarist Mark O'Flaherty, bassist Mike Eggermont, and drummer Jason Hirsch all seem like the guys you grew up with in high school — they just all happen to know how to play music. The only problem with these guys is getting them to talk seriously about things.

When asked about the band's songwriting, Jansen said, without missing a beat, "Well, you see, we take all the pee and poo jokes and distil them to the raw form..."

"And then we test them on people in arcades!" added Eggermont.

"We write about things that fuck us up, like not being able to drum in public anymore," said Jansen, referring to Victoria's anti-drum bylaw.

Next came the subject of their fan-favourite song "(I Feel Like) Gerry Cheevers (Stitch Marks on My Heart)," about the Boston Bruins' Hall of Fame goaltender. When asked about why the song was written, Jansen said it was recorded specifically to go on the 1994 Wrong Records compilation *Johnny Hanson Presents: Puck Rock Vol. 1*, but it was bumped last minute because of what he perceives as an ego trip on the part of the project heads, the Vancouver/Victoria band, The Hanson Brothers. "We were forced on them...so they decided not to let the song on the album."

As for their signing to Sub Pop, the band feels that not a whole lot has changed for them, other than the fact that they now have an album to their credit. Their Sub Pop signing took place in the summer of '95, when a Sub Pop executive saw them play in Seattle. He was so impressed by their performance, he approached them and asked them if they would like to "talk" with him. Although that talk consisted of getting drunk and bowling, the process had begun, and four months later, the respective lawyers hammered out a three-album deal for Chixdiggit.

The first spawn of this deal was the self-titled Sub Pop debut — an album they originally wanted to call *To K.J., Your Friend, Wayne Gretzky* (after an autograph Jansen got from the Great One in 1984). That title was nixed by Sub Pop and Gretzky's agent. The album was recorded in much the same way the *Humped* cassette was: in their houses with the production help of Brent Cooper of Huevos Rancheros fame.

Then came the non-stop touring behind the album. Chixdiggit has been touring on the Sub Pop release for over a half a year. Touring has been an exhausting trial for these three-year veterans of the Calgary music scene, even more so on this tour because every media publication and radio station wants to talk to them for reasons ranging from their name, to the "Gerry Cheevers" song, to the Sub Pop signing. Before, they were used to touring, getting paid and moving on. "Now it seems like we have to justify ourselves," said a woeful Eggermont.

The stories they have to tell about being on the road over the last three-plus years range from the grotesque to the downright dangerous. Jansen recalls seeing a coroner take a body out of the hotel they were staying at; he also told about a time when they were driving on the freeway in St. Louis and almost ran over the body of a man who had already been run over while trying to cross it. They all talked about when their van flipped in eastern Canada and tossed their gear all over the side of the road.

But with a few months to go on this North American tour, before they go back in the studio, they will continue to play games in their van — such as the perennial favourite, the farting contest — until they hit that next town where they will talk about Sub Pop, talk about the new album, tell the same stories, and, oh yeah, blow the roof off the club they're playing at that night. ▲

Listen for Spike's Musical Pins & Needles Show, on alternating Fridays from 3-5 pm.

Hard to Say

by Jon Murphy

From their illustrious beginnings at a Halloween house party, to an all-star Canadian tour and a self-released 7-inch, Hard to Say are well on their way to becoming an established Victoria band. Displaying a true do-it- yourself effort, Hard to Say's punk ethics come across in both their songs and attitudes.

The emphasis behind starting Hard to Say came the first time Neil saw Hudson Mack play. "They are so high energy, just such an amazing band." So in October of 1995, Neil and Vanya recruited JP to play drums, since he was the only drummer they knew. JP had known Neil from jamming with him in an 'AC/DC industrial-type band' up at the UVIC dorms. Their first show was a house party on Foul Bay Rd., where according to Neil, "We ran out of songs, so we started to make new ones up on the spot."

Since then, Hard to Say have played a variety of all-ages shows and parties in Victoria, as well as across Canada. Although they aren't adamant about not playing bars, Vanya, JP and Neil all agree that all-ages shows in Victoria are something that's important to them. Whether it's food bank donations at the door, or playing a benefit show, the positive atmosphere is something "that shines through at most of the shows," says Neil. "It's a lot better to play in an environment where everyone's just there for the music," Vanya says.

As for the reason for releasing vinyl instead of a demo cassette, the members of Hard to Say all agree that they prefer vinyl over other formats. "It's the warmth and feel of vinyl," says Vanya. "Compact Discs are more expensive and therefore less accessible to the people we play to," says Neil. The songs for the 7-inch were recorded by their friend Dave Anderson, in exchange for $15 and a foot-long Italian sub. From there, 500 copies were pressed up at Alberti Records in California.

To accompany the release of their five song 7-inch, Hard to Say spent most of the summer touring out to Montreal and back. "Our point was to see the country and play some shows," said Vanya. Using "Book Your Own Fucking Life" magazine as a starting point, Neil booked the entire tour in his spare time before work every morning. Disaster struck early (the clutch of their van exploded the day they were set to leave), but everyone agreed the tour was a lot of fun. "We met so many incredibly kind people," says Neil referring to everyone who cooked them food and let them crash at their place.

With every show being all-ages, Vanya, Neil and JP were immediately impressed with the overwhelming generosity from people whom they had just met. "I don't think you'd find that in any community besides the punk community. People were so generous and giving," said Vanya. Their best show was in Lethbridge where they played with FuckFace and Hickey, who are "a swell bunch of guys."

Hard to Say doesn't have any immediate plans to tour again, but they hope to travel down the coast or across Canada again this coming summer.

The songwriting procedure in Hard to Say is a combined effort. Neil brings in a riff while Vanya and JP write parts to complement the singing and dynamics. "Neil has most of the ideas because he's the one with the time to play guitar. He can play loud at home and we can't," says Vanya.

Collectively, all three members bring an assortment of musical styles and influences into the band as well as the punk ethic of "wanting something better out of life and doing what you can to help others," according to Neil. JP plays the drums, Vanya plays bass and contributes vocals and Neil sings and plays guitar..

JP says he's into "everything under the sun, especially Goatboy. Luke is my greatest influence as a drummer." Vanya's reasoning to start a band came from listening to Kim Deal of the Pixies, as well as Sonic Youth and a variety of punk music. Neil says he's into all kinds of music, especially local bands.

For the moment Hard to Say is perfectly content "playing in Neil's basement as long as we can get along with each other," says Vanya.

So for now the world eagerly awaits new Hard to Say material. Let's hope we don't have long to wait. ▲

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Weeping tile

by Adam Heatlie

After successfully trapping Sarah Harmer and Luther Wright from Weeping Tile, I was worried about testing out my newly developed interview skills on such a good-looking lot. Turns out finding a place to sit was the hardest part.

Offbeat: Who are you and what do you do?
Luther: I am god. I created the earth in seven days.
Sarah: I am his mistress.
Luther: I'm Luther Wright and I sing and play guitar.
Sarah: I'm Sarah Harmer. I sing and play guitar too.

Off: Apparently I was told I don't look like a Weeping Tile fan. What does a Weeping Tile fan look like?
L: They're really hairy and have three legs and live under bridges.
S: You look like a fan.
L: You look as much of the kind of humans we see at our shows.
S: That's funny. We get everyone from my dad to my little nephew.
L: Your mom. From her dad to her mom.
S: That's as wide as our fan base.

Off: Where does the name Weeping Tile come from? I thought I heard it once in a Sarah McLaughlin song. Any connection?
L: We're gonna sue her ass!
S: It's part of a septic bed. My mom and dad have a farm so I guess if you're not on city water or septic system you have a septic bed. They put out weeping tiles to spread out the water. So it kinda drains shit. It sounded a little ugly. A good metaphor for us 'cuz we're shitty.
L: We try to filter out all the crap before we play our shows.

Off: Would you consider yourselves folk? I've heard a lot of people call you folk. Is that true?
S: It's in there for sure. It's turning a lot more electric these days. Cold Snap is a much more electric album than Eepee, which is more of a folk album.
L: I think our shows are heavier than our album, Cold Snap. There are heavier tunes like the title track. Our shows are becoming more like that.

Off (to Sarah): Is the change in the sound having a lot to do with including the band in the LP Cold Snap as opposed to the acoustic Eepee?
S: Yeah, I guess so. If you talk about us being folk it's derived from folk, but how we put it out now has changed definitely from Eepee.

Off: There's a lot of imagery in your lyrics. Who are your influences in songwriting?
S: Lots of influences. From books you read to other musicians. I'm a total music fan. Lots of stuff, musically like the Pixies as much as Lyle Lovett, Public Enemy, and the Hellbillys. What about you, Luther?
L: A whole mishmash of stuff. Heavy guitar-driven things. We certainly listen to a lot of folky stuff - Neil Young and the like. I don't know if we're quite influenced by it yet, stuff like Radiohead's The Bends is a great, fresh album.

Off: Coming from Kingston, is there a Kingston sound?
S: There's lots of different sounds in Kingston. It's far enough from Montreal and Toronto to have its own feel. I used to drive into Kingston to visit friends and get this feel of excitement, feeling like there's a lot of great stuff going on there. Had this really neat energy.

Off: How are you guys doing in the American market? Have you released anything down below?
L: Cold Snap was released in February and we did a tour with Blue Rodeo that went all through the deep south and out west a bit. This is our first headlining tour which is great. People couldn't tell if you were from Canada or the States. There is a cultural difference.
S: A rock crowd is a rock crowd.
L: People are there for the same things.

Off: Is the new album going to be heavier than Cold Snap because of playing heavier shows?
S: I think we're just getting better as players and learning new chords. I think there will be a bunch of heavy rock songs. Hopefully there's going to be some variety on there.
L: Not to worry. We're not going to turn into some slamming punk, slash-and-burn band.
S: I don't have the voice for it. I couldn't keep my voice.
L: We'll probably have more songs than we'll use.
S: Don't count on it, baby.
L: We had a fun time making our last record dynamic for the listening experience. I love bands like the Ramones where you just put in on, but for us, we like to have that traveling up and down.▲

- Local Folk -

by Wendy Wall

Word is that Bill Gallaher and Harmony Road are almost finished recording their new CD, *Across the Divide*. A release date is tentatively set for February or March, 1997. As we speak, Keith Malcolm and the Odd Hack Band are putting the finishing touches on *Hooson Charge*, not only named after a road on Pender Island but featuring fiddle tunes inspired by several of the Gulf Islands as well. Keith hopes the CD will be available by the spring. It's been almost a year since Daniel Lapp and his students recorded a couple of live shows at the Phillip T. Young Recital Hall, here at UVIC. This spring, the CD, called *Live...and Kickin'*, will be released under the name of The Daniel Lapp Fiddle-harmonic. You can reach the fiddlers' headquarters at 383-2903. Djole has just released their second recording, *Saltwater*, featuring a truly Afro-Brazilian sound. If you like the country "thang," be sure to check out a talented young musician named Larry Lawrence Statland, when Java Coffeehouse hosts his CD release party on December 7. For more information call Hound Dog Productions at 472-6483. Larry's new album, *Faithful Street*, is reviewed in this issue's DISCussion.

The **Victoria Folk Music Society** has a weekly coffee house at Norway House, 1110 Hillside Avenue, every Sunday evening, starting at 7:30pm with an open stage followed by a feature performer. Upcoming features will be: Jim Branigan on Dec 1; a Christmas party and dance beginning at 6:30pm on Dec 8; Linda Waterfall on Dec 15; an Appalachian Christmas with Denis Donnelly and Friends Dec 22; an open stage on Dec 29, Irene Jackson Jan 5, Painting the Path Jan 12; the Gaelic Club from Courtney on Jan 19; and a Robbie Burns panel concert on Jan 26. For more information phone 475-1355.

Deep Cove Folk meets on the second Friday of the month at 8pm at St. John's United Church, 10990 West Saanich Road. Join them on Dec 13 for Linda Waterfall and Jan 10 for the old-time melodies of Mike Markey and Larry Hanks. For more information phone 656-7191.

The Sooke Folk Coffehouse meets on the first and third Saturdays of the month at the Masonic Hall, 6544 Throupe Road, 642-7681. Deb Maike and Steve McKinnon will be performing Dec 7, Linda Waterfall Dec 14, Earth Song Jan 4, Jan 18 TBA.

The second Saturday of the month , **Cowichan Folk Guild** meets at 7:30pm at St Andrews Church in Duncan, 748-3975. Dec 14 is a pot luck at 6pm followed by a song circle at 7:30, Susan Cogan will be featured Jan 11.

Last but not least, the **Cock & Bull Pub**, 2581 Penrhyn in Cadboro Bay Village hosts an open stage every Saturday afternoon from 1-3pm. (Performers get a free pint!) This is followed by a jam session from 3-5pm. Bring your instruments, everyone 19 and over is welcome. Sunday evenings enjoy feature acts from 7-10pm. High Tide performs regularly. For more information phone 477-2688.

Those in the mood for festive entertainment with an ethnic flavour, will want to check out an eight week series entitled Seasonal Traditions taking place at the Royal British Columbia Museum. The exhibit features Christmas folklore from all over the globe as well as other holiday traditions including the rituals and beliefs of Winter Solstice. Also, every weekend, there will be live music performed by Victoria and lower mainland multicultural groups such as Djole, Daniel Lapp and Marimba Muzuva.This is an excellent opportunity to visit the museum and escape the rain into a world of warmth, goodwill and delight. For more information on the Seasonal Traditions exhibit, or about other programs at the Royal British Columbia Museum, please call 387-3701.

Hopefully this will become a regular column with contributions from all of our folk DJs as well as local musicians and listeners. If you have a folk event, or other news you would like to appear in this column, please write to us at CFUV Folk Department, P.O. Box 3035, Victoria BC, V8W 3P3 or fax us at (250)721-7111. The deadline for the February issue is January 10th, 1997.

Happy New Year, everyone! ▲

THE NEW GRAND

by Kevin Scofield

The New Grand is a band from London, Ontario, which many people are not familiar with. The band, composed of Mike Clive (vocals, bass), Malcolm 'Naughtin' Scott (guitar), Pat Morgan (drums), and Tim Smith (vocals, guitar), have only been together for 1 1/2 years. Being a young band living in such a big country, The New Grand have a lot of territory to cover.

"We have a lot to learn," states Mike. "This is our first time playing in BC, and we've only toured out of Ontario a couple of times. Not many people out west know about us. It takes a lot of hard work."

Mike and the boys do have the advantage of being on a very successful indie label, Hamilton's mighty Sonic Unyon. Benefitting from the support that such a label brings, The New Grand recently played their first show in the U.S., opening for some local bands in New York. They seem willing and able to take on North America.

Just what do they sound like, you ask? Well, in this day of many bands sounding very unoriginal, The New Grand stand apart from the rest of the 'Canadian bunch.' Although the band used to be continuously compared to a certain Halifax band (not Sloan), they seem to have outgrown this reference and found their own sound.

"I think our fans have finally outgrown their initial conception of us," says Malcom. "We've become tired with the comparison to Thrush Hermit, and I guess [the fans] have too."

To date, The New Grand have released three 7"s, and their latest self-titled full length album. Their inclusion on the highly anticipated *More Of Our Stupid Noise* compilation on Squirtgun Records has also helped the band reel in some new fans.

"It was great to be included on a compilation with bands like Scratching Post, Hayden, and Lou Barlow," Malcolm proudly exclaims.

I can't quite explain it, but The New Grand have something special in their songs. As far as a writing formula, their songs are far from innovative. Their melodies, however, are quite catchy. Actually, they're out-right addictive. Songs like "The Get Up" and "Hamfisted" suck you in immediately. And after a couple of listens, the entire album becomes addictive.

With a little time and growth, The New Grand will develop an even more distinct sound. Hopefully, they'll also learn not to harrass the interviewer so much (just kidding guys!). The New Grand recently played at The Limit on Nov.16, and are currently on tour with Treble Charger for another week. I'll finish off by saying that The New Grand's live show was good, expect for the bad sound (not to mention the STRANGE crowd that showed up for the gig). Be sure to check them out (again?) when they return. Great Canadian bands need all the support they can get! ▲

WACK DIMENSION

by Peter D

Now maybe I'm wrong, but I always assumed that real gangbangers (like the ones on par with the Crips and the Bloods) did not have computers, and if they did, they were too busy mobbin', killin' and dealin' to put up a web page. Well, perhaps I was wrong because the Internet has these guys calling themselves "Glock 3" that claim gang affiliation, murder and Detroit Metro.

When I first surfed in, my initial reaction, after laughing out loud was to surf on out before the people that I work with realized that I was surfing in the first place. I stuck it out though, using that blessed alt/tab trick. I found what Glock 3 are up to on their "411" page. Glock 3's agenda is as follows:

> *Tha prime goal. . . is to give a little back to tha oppressorz of tha world exactly what they give those they oppress, precisely shit. By oppressorz we mean those wit' tha fat bank accountz, tha large corporationz, tha conservativez in tha government, certain gangz give nothin' back to tha communitiez they operate in, all organizationz which promote any kind of racial superiority and the Christian churchez.*

G3 executes its agenda through a series of funny, yet punkish, gangsta rap inspired pages called, "Racist Cowards", "Steppin' Bitches", "Punkass Bustaz" and the "Busta of tha Month." G3 conducts its business like this:

#1 Someone sends them a nasty e-mail letter and curses them out or maybe tells them that they are fake.

#2 G3 puts that letter up on their site with a profanity laced response, and encloses an icon for the viewer to click on that says, "e-mail this bitch."

#3 Joe Blow net surfer can send a vile or praising anonymous e-mail to the person without any consequences.

The alleged fun begins on this site when people (like a certain 'Whiteman' on the "Racist Cowards" page) hides their e-mail address. G3 claims to have 'hackaz' and these thugs hacked out Whiteman's name, address and phone number and posted it up on their page.

So what we have here are some serious e-mail gangsters. On my first glance, I thought that the audacity of such a stunt was hilarious. But then I realized that if these hackaz slip up, that could be my name and address on the screen.

The bottom line is that the site is a tribute to people who have too much time on their hands, too much gangsta rap in their ears and too many 'hood movies on the brain. This site is one of the many Trojan Horses on the Internet. . . a big hollow pie. Dr. Dre said it best with, "Talkin' louder than a motherfucker but ain't sayin' nothin'."

Lets get back to the definition of studio gangstas. These are people who claim to pack the steel (guns), claim to have killed, pimped and competed in drug sales with the Columbians. Glock 3, with their threats of murder and their touched up ghetto slang strike me as a bunch of rich hip-hop kids hacking out of some Beverly Hills type neighbourhood, talking real loud.

If this site was merely an area to showcase G3's 'gangsta party' and talk about what they are up to, that would be fine. . . even interesting. The thing with Glock 3 is that nothing has happened. There is no credibility. They have no stories to tell. What they can do is talk heaps of trash, baiting their Internet hooks, trolling for e-mail victims to blast.

Yeah, Glock 3 is representing on the Internet, but it's not gangs and guns, it's Dazzle Dee's "Everybody Wants To Be A Gangsta."▲

DIAL TA 721-8700 requests

Folk

MONDAY
8 am FOLK: With Amanda Heffelfinger.

TUESDAY
8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond (and sometimes with new folked-up fill-in Mike Chilton).
2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

WEDNESDAY
8 am FOLK: *Ken's Macaroni*: Start with some old stuf from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Philips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY
8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY
8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY
10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easilyconfused!

Classical

MONDAY
10 am CLASSICAL: Music and More

TUESDAY
10 am CLASSICAL: Just Say Nono. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

WEDNESDAY
10 am CLASSICAL: with Carla Davidson. Bach you can't Chopin just one...Beethoven that!

THURSDAY
10 am CLASSICAL: Music through the centuries with David Winn and Austin Scott.

FRIDAY
10 am CLASSICAL: Amadeus...and More.

Jazz, Rhythm & Blues

MONDAY
5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY
5 pm Jazz: *Caravan*. With Ron Rounds.
6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY
5 pm JAZZ: *Straight No Chaser*. Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dmitri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. *33 1/3 RPM*.
8 pm RHYTHM & BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric Leblanc presents birthday tributes and lots of new releases.
Dec 4: Larry, Lee Dorsey, Little Jimmy King
Dec 11: Big Mama Thornton, Delmark Records, Diamond Jim Green
Dec. 18: Lonnie Brooks, Pee Wee Crayton, Rod Piazza, Eddie Vinson
Dec.25: The 11th Annual All-Christmas Blues/Gospel/R&B Special.
Jan1: Slim Gailliard, Frank Stokes, Mama Yancey, Johnny Young

THURSDAY
2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.
Dec 5: Trumpet Records, Nat King Cole Trio
Dec.12: Collectables Records/Lightnin' Hopkins
Dec 19: Christmas Blues
Dec26: Relic Records/Buddy Guy
Jan 2: Charley Patton/Muddy Waters
5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY
5 pm JAZZ: *Pushing the Envelope*. Host Ian Cochran concentrates on avant garde and contemporary sounds. Guaranteed 98.6 per cent bop-free! Alternates with *Eclectic Jazz Show*. From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible Jazz.

SUNDAY
1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.
6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.
8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

Rock

MONDAY
6 am ROCK: *Indie-ana*: with Katrina & Lise
2 pm NEW MUSIC: *New Album Review*, with Kara & Amy. Extraordinary how potent cheap music is!
3 pm ROCK: Folksongs of the Spanish Inquisition with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.
11 pm ROCK: *Larry Wang Presents*: After a long boring summer in Kamloops, the adolescent party girls are back and we want you to crash our party Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY
6 am ROCK: *Up at Dawn* with Wade Swager.
3 pm ROCK: Disorder By Design: Join Ian "X True Till Whenever X" Henderson and Ross "X Tru Till Vacation X" Russell for amix of the Old School and New School. Punk/hardcore/grind, etc. Burn,Baby, Burn! *Gimme Indie Rock*: great new sounds from the Dallas Good Fan Club.
10:30-12:30pm ROCK: *Punk and a Healthy Mind*. The adventures of Polevaulter and Laughing Ohmu go on hold to make way for an exciting new season of Teenage Theater-all the live radio plays you can take! Alternates with *Songs For the Misunderstood*. "I can't believe it's a rock show!"-come hear the difference. Music from north-south, east-west, and other planes.

WEDNESDAY
6 am ROCK: *The Intentionally Left Untitled Show*: Scourge has finally updated his program listing Yeah! Tune him in to find out if he's sane. I'd put my money on the no side.
3 pm ROCK: *My Dog Has No Nose*. . Alternates with *Idiot Minsk*.
10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY
6 am ROCK: With Nathan Berger
3 pm ROCK: *Rush Hour* with Kaylar. Alternates with *Snap, Crackle and Pop*.
10:30 ROCK: *Area of Refuge*. With Quinn and Tyler. Alternates with *Laced In Darkness* with Arioch and Raven. Gothic/ industrial music,para-normal events vampires Enter the darkness....

FRIDAY
6 am ROCK: with Dave Evans.
3 pm ROCK: *Spike's Musical Needles and Pins Show*. From crash-band to strum-slide, Spike features all that's cool under the SUB. Alternates with PMS *Show*. Not once a month, but twice. So deal with it.
10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house , and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY
6 am ROCK: With Ryan Dworschak
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

Late Night Radio

MONDAY
1 am LATE NIGHT: 1am: *The Male Pattern Baldness Hour*: Boy have we got that time telling thing down pat; masters of telling the time. Alternates with *In the Shadows* Degree And Double T invade the airwaves and blow ear drums.
3 am GUMBO: *Nihilist GleeClub* 23 skidoo. Winner gets a prize in every box.

WEDNESDAY
12:30 am LATE NIGHT: *Chinese Music and News with Michael Mok*. Alternates with *Barry and Craig*.
3 am GUMBO: Cheque please...

THURSDAY
12:30 am LATE NIGHT: *No Need for Alarm:* get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bmp, no more. Alternates with The Noir Cabaret, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool with respects paid to the elders.
3 am GUMBO: *Coupe De Ville*: Slide across the leather six-way. Check the stars. Mom was wrong, you don't need to sleep. Old School.

FRIDAY
12:30 am LATE NIGHT: Dance and soul with James Bateman, or whatever with Kevin Adam.
3 am GUMBO: *The Dope Spot*. Three solid hours of underground hip hop. Straight mix tape flavour with tone dvs on the cut and clockwise on the mic.

SATURDAY
1 am LATE NIGHT: *My Favorite Desserts:* with Pat Sheehey.
3 am GUMBO: *Longhair's Jukebox:*Pure psychedelic radio

SUNDAY
1 am LATE NIGHT: with Britt and Scott.
3 am GUMBO: I*n the Arms of Sheep*: Join either Adam and Beth each week as we sample warm and fuzzy sounds of the early morning back yard. Be a black sheep, stay up, sleep later

LES

A Guide to CFUV FM 102 Victoria's Listener-Powered Radio

Specialty

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stir fry recipes.

9:00 pm: *Infrequency* will be alternating Tuesday. Dec 10 marks the return of a popular show: *Movietrax*, which will feature movie soundtracks and different hosts.

Dec. 10: Roundtable debut with multiple hosts

Dec.24: With James and Brigette

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria*. Less talk and more music.

FRIDAY

8 am Spoken Word/Literary *Sideways 8*: An amalgam of music and spoken word, brought to you by Lesley and guest. Some nights you may detact a theme but the totality of the system has its centre elsewhere.

9 pm DANCE: *Bass Culture*. DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: TECHNO: *Wire Shock:* As the Space Moneky takes the helm, trance, house, andwhispers of ambient will be painlessly absorbed by the skin. Level ofacidity per genre may vary upon each treatment

SATURDAY

3 pm PLAYLIST: *Playlist Salad*. One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved*.

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow*. DJ Hose died attempting to escape from Ryker's a la Carlito's Way-Peter D. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams- It's the bomb.

12 am GARAGE: *Garage Grooves*. Attention sophisticats and sophistikittens! At least, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, V0x-powered. Boss garage 60's punk! Come and worship every week in the church of FUZZ!

SUNDAY

6 am ECLECTIC: What's Left of What's Real? A musical metaphor for a dying planet-an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento*. Boy, we should change this more often. Metal and punk, punk and metal. Die fuckers die. Listen. Eighteen, nineteen. Twenty.

News & Public Affairs

MONDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* with hosts Tathra Street and Jo Lui. Different weeks tackle specific problems. Interviews, readings, panels and analysis provide access to airwaves for people engaged in daily struggles.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature!

8:00 pm GAY/LESBIAN: *Dyke Dimension*. Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community. Now One Hour!

TUESDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with *TAPS (Together Against Poverty)*.

8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queer and Present Danger*. Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.

12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network*. Keep informed and think for yourself!

1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.

12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* with Bart Armstrong

1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News*. Tune in and find out why.

FRIDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Vipirg Show*

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective*. A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Rea.

5 pm WOMEN'S ISSUES: *Women on Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

Experimental & New Music

TUESDAY

9 pm 20th CENTURY COMPOSITION: *Infrequency*. Donald Leblond features an eclectic mix of composers and improvisers who stretch the boundaries of 20th century "serious" music.

THURSDAY

8 pm ELECTRONIC: *Earmeals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Luunger and Agustin Luviano-Cordero.

Dec. 12: Tzadik Records Special

Dec. 26: Boxing day Special

Multicultural

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host Soitellaan, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere..

1 pm PORTUGUESE: Portuguese Mosaic. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you French music and news.

SUNDAY

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: Postales Musicales de Latino-America. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

PROGRAMMING MONDAY TO SUNDAY

	Mon	Tue	Wed	Thr	Fri	Sat	Sun	
6	ROCK							6
7								7
8	FOLK						ROCK	8
9							YUGOSLAVIAN	9
10	CLASSICAL					FINNISH	POLISH	10
11						EAST INDIAN	ITALIAN	11
12	public affairs					IRISH		12
1	GAY & LESBIAN DISCUSSION	MAGAZINE	DISCUSSION	PUBLIC AFFAIRS	ARTS MAGAZINE AFRICAN	PORTUGUESE	LATIN AMERICAN	1
2	NEW ALBUM REVIEW	MEDITERRANEAN	PUBLIC AFFAIRS LOCAL	BLUES & GOSPEL	PUBLIC AFFAIRS	SCOTTISH	JAZZ etc.	2
3	ROCK					PLAYLIST	METAL	3
4						ARTIST PROFILE	MAGAZINE	4
5	JAZZ					FRENCH	WOMEN'S ISSUES	5
6						REGGAE	JAZZ	6
7								7
8	LESBIAN	PUBLIC AFFAIRS GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	LITERARY		JAZZ	8
9	WOMEN IN MUSIC	20TH CENTURY COMPOSITION			DANCE	DANCE		9
10		ROCK				RAP	FOLK/ ROCK/ ECLECTIC	10
11	ROCK							11
12						GARAGE		12
1	LATE NIGHT					LATE NIGHT	LATE NIGHT	1
2								2
3	GUMBO							3
4								4
5								5

December/January Playlists by Artist • *Title* • Label

ex peri mental

James Plotkin & Mick Harris
Collapse • Sombient

Various Artists
Trance Planet 3
Triloka

Gum • *"S/T"*
Unmanageable

Various Artists
For Films: Edit 1
Rough Trade

Smegma
The Mad Excitement, The Barbaric Pulsations, The Incomparable Rhythms of...
Tim Kerr

Bill Laswell
Oscillations • Subrosa

Michael Stearns
Collected Thematic Works
Fathom/Hearts of Space

Myra Davies & Gudrun Gut
Miasma • Indigo

Ali Akbar Khan
Legacy • Triloka

EARMEALS
Thursdays
8-10:30 pm

Eclectic

Pussy Chute
Electronic Treasure Hunting
Independent

Cub
Box of Hair
Mint Records

Spookey Reuben
Modes of Transportation vol. I
TVT Records

Ani DiFranco
Dilate
Righteous Babe

Braino
Braino
Independent

Clove
Roller Coaster
Nebula

EQUITY ECLECTICA
Wednesdays
10:30pm -12:30am

SEGUÉS W/ HUCK AND CHUCK
alt. Mondays
3-5 pm

Folk

Ferron • *Still Riot*
Warner Bros.

Fear of Drinking
One Morning as I Went to Work
Independent

Kate & Anna McGarrigle
Matapedia • Hannibal

Linda Thompson
Dreams Fly Away
Hannibal/Rykodisc

Barachois
Acadian Music of PEI
Independent

Djivan Gasparan
Apricots of Eden
Traditional Crossroads

Wade Hemsworth
The Songs of...
Blackfly

Ewan MacColl & A.L. Lloyd
Blow Boys Blow Tradition

Laurie Lewis & Tom Rozum
The Oak and The Laurel
Rounder

Colleen& Kelt Eccleston
The Beechwood Sessions
Independent

VARIOUS
Mon -Sat
8-10 am

Rap

Westside Connection
King of the Hill
Lench Mob

E-40
Rapper's Ball
Jive

Ghostface Killah
Daytona 500
Razor Sharp

Paula Perry
Paula's Jam
Loose Cannon

B-Legit
You Gotta Buy Your Dope From Us • Jive

Royal Flush
Rotten Apple
Blunt

Meaner
Real Rap Song
Loose Cannon

Group Therapy
East Coast Killa/West Coast Killa
MCA

Westside Connection
Bow Down
Lench Mob

Mobb Deep
Front Lines
Loud

FREAKY FLOW
Saturdays
10 pm-12 am

Garage

Fugees Bonniwell Music Machine
"Absolutely Positively"
Sundazed Music Inc.

Thee Flypped Whigs
"Don't Go Away Mad (Just Go Away)"
Charmkin Records

Ken and The Fourth Dimension
"See If I Care"
Cript Records

The Insenible Eggs
"Insensible Eggs"
For Monsters Records

Paul Rever and The Raiders
"Just Like Me"
Columbia

The Perverts
"The Wildest Man In Town"
Outnow Records

The Barons
"Drawbridge"
Way Back Records

The Hairy Fairies
"You Better Think Twice"
Misty Lane Records

The Five Americans
"I See The Light"
Sundazed Music Inc.

GARAGE GROOVES
Saturdays
12-1 am

Techno

Vapourspace
Themes From Vapourspace
FFRR

Earth Nation
Live • Eye Q

V/A
Spirit of the Underground Vol. 1
Labworks

Cygnus X
Hypermetrical • Eye Q

V/A • *Proper* • Proper

ADSR
90 Minutes in the Eyes of IO
CheapOne

Vangelis
Blade Runner • Warner

V/A
Natural Born Techno Vol. 3 • Sabam

M.E.S.T.
M.E.S.T. • Dwell

808 State
Don Solaris • ZTT

WIRE SHOCK & ESCAPE VELOCITY
Fridays
10:30-12:30pm

PERPETUAL MOTION
Saturdays
9-10 pm

Blues

Luther Allison
Love Me Mama
Delmark

Guy Davis • *Call Down the Thunder*
Red House

Jimmy Dawkins Band
Blistering
Delmark

Michael Hill's Blues • *Have Mercy!*
Alligator

King Biscuit Boy
Badly Bent - Best of
Stony Plain

Professor Longhair
'Fess Gumbo
Stony Plain

Son Seals
Live - Spontaneous Combustion
Alligator

Jo-El Sonnier
Live in Canada
Stony Plain

Speckled Red
The Dirty Dozen
Delmark

Various Artists
Blues Piano Orgy
Delmark

LET THE GOOD TIMES ROLL
Wednesdays
8-10:30 pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

compiled by Kevin Scofield

TW	LM	CAN	ARTIST	TITLE	LABEL
1	12	+	Vinaigrettes	*Gross Negligee*	Incentive
1	18	+	Pigment Vehicle	*Independent Women...*	Wrong
2	21	*	Kinnie Starr	*Tidy*	Violet Inch
3	5	*	Jale	*So Wound*	Sub Pop
4	-	*	Furnaceface	*Unsafe@anyspeed*	Cargo
5	4	*	Cub	*Box of Hair*	Mint
6	8		Sebadoh	*Harmacy*	Sub Pop
7	16	*	Zumpano	*Goin' Through Changes*	Sub Pop
8	2	*	Maow	*Unforgiving Sounds of*	Mint
9	-	*	Fear Of Drinking	*One Morning...*	Independent
10	9	*	Elevator To Hell	*Parts 1-3*	Sub Pop
11	-		Sex Pistols	*Filthy Lucre Live*	Virgin
12	6		Soul Coughing	*Irresistable Bliss*	Warner
13	19	*	Duotang	*Smash The Ships...*	Mint
14	12	+	Hard To Say	*s/t*	Independent
15	1	+	Vinaigrettes	*Gross Negligee*	Incentive
16	-		Jon Spencer Blues...	*Now I Got Worry*	Matador
17	-		Archers Of Loaf	*All The Nations' Airports*	Elektra
18	-	*	Inbreds	*It's Sydney Or The Bush*	PF
19	-	*	Hanson Brothers	*Sudden Death*	Essential N.
20	-		Tool	*Aenima*	Zoo
21	-		Ferron	*Still Riot*	Warner
22	-		Marilyn Manson	*Antichrist Superstar*	Interscope
23	-		Les Claypool And...	*Highball With The Devil*	Interscope
24	24		Sleeper	*The It Girl*	Arista
25	-	*	Punchbuggy	*Grand Opening...*	Shake
26	-		Throwing Muses	*Limbo*	Ryko
27	-	*	SNFU	*FYULABA*	Epitaph
28	-		Six Finger Satellite	*Paranormalized*	Sub Pop
29	-	+	Ensign	*Take Care*	Independent
30	-	*	Phono-Comb	*Fresh Gasoline*	Quaterstick

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan
Ari Knazan takes tracking calls on Mondays from 11–4

CFUV FM102 PO Box 3035 University of Victoria, Victoria, BC V8W 3P3
phone (604) 721-8702 fax:721-7111 cfuv@sol.uvic.ca

TOP 50 ROCK ALBUMS OF '96

Compiled by Kevin Scofield.

	ARTIST	TITLE	LABEL
1	No Means No	*The Worldhood of...*	Alt. Tentacles
2	Gallery 6	*Kyle's Three Grand*	Cardigan
3	Cub	*Box of Hair*	Mint
4	Maow	*Unforgiving Sounds of*	Mint
5	Vinaigrettes	*Gross Negligee*	Incentive
6	Chixdiggit	*s/t*	Sub Pop
7	Planet Smashers	*s/t*	Stomp
8	Soul Coughing	*Irresistable Bliss*	Warner
9	DOA	*The Black Spot*	Essential
10	Cibo Matto	*Viva! La Woman*	Warner
11	Mr. T. Experience	*Love Is Dead*	Cool Out
12	Stereolab	*Peng!*	American
13	Jale	*So Wound*	Sub Pop
14	Vinaigrettes	*Atta Boy*	Incentive
15	Ani Difranco	*Dialate*	Righteous B.
16	Elevator To Hell	*Parts 1-3*	Sub Pop
17	Sebadoh	*Harmacy*	Sub Pop
18	Velocity Girl	*Gilded Stars...*	Sub Pop
19	M Blanket	*7"*	Indy
20	Goops	*Lucky*	Kinetic-Repr.
21	Butthole Surfers	*Electric Larryland*	Capitol
22	Smugglers	*Selling The Sizzle*	Mint
23	Groovie Ghoulies	*World Contact Day*	Mint/Lookout
24	Gus	*Hetero Bash Was Flipper*	Wrong
25	Sterolab	*Emperor Tomato Ketchup*	Elektra
26	Cardigans	*Life*	Polygram
27	Jimmy George	*Hotel Motel*	Cargo
28	Amps	*Pacer*	4AD
29	Ashley MacIsaac	*Hi! How Are You Today*	A&M
30	Eric's Trip	*Purple Blue*	Sub Pop
31	Hudson Mack	*Something Wrong*	God
32	Santo	*Starlick Baby 7"*	Daisy
33	Rev. Horton Heat	*It's Martini Time*	Interscope
34	Pigment Vehicle	*Independent Women...*	Wrong
35	Various	*On Guard For Thee*	Au-Go-Go
36	Kinnie Starr	*Tidy*	Violet Inch
37	Zumpano	*Goin' Through Changes*	Sub Pop7
38	Indigo Girls	*1200 Curfew*	Epic
39	Eels	*Beautiful Freak*	Dreamworks
40	Hard To Say	*s/t*	Indy
41	Wedding Present	*MiniPlus*	Cooking Vinyl
42	Bad Religion	*The Gray Race*	Atlantic
43	Nas	*If I Ruled The World*	Columbia
44	Less Than Jake	*Pezcore*	Dill
45	Duotang	*Smash The Ships...*	Mint
46	Weird Al Yankovic	*Bad Hair Day*	Attic
47	Damnhait Doyle	*Shadows Wake Me*	Latitude
48	McRackins	*In On The Yoke*	Shredder
49	Sloan	*One Chord To Another*	Murder
50	Ween	*12 Golden Country Hits*	Elektra

BEST FOLK CDS OF '96

In no particular order, as compiled by Wendy, Amanda, Jo, Ray, Ken, Keith, Tracy, Kari, Mike, Victor, and Steve.

• Elizabeth Hummel	*The Cauldron*	Brew Records (619)232-3269
• Paperboys	*Late As Usual*	Stomp/Festival Records
• David Massengill	*The Return*	Plump/True North/MCA
• Alter Ego	*Memoires D'outremer*	Xenophile/Fusion III
• Great Big Sea	*Up*	Warner
• Tamarack	*Leaving Inverarden*	Folk Era/Trend
• Laurie Lewis/Tom Rozum	*The Oak and the Laurel*	Rounder/Den
• Sunyata	*Sunyata II*	Zero-Budget/Media Magic
• Various Artists	*Remembering Stan Rogers Vol 1.*	Atlantica/EMI
• Captain Tractor	*East of Edson*	(403)425-2432
• Varttina	*Aitara*	Xenophile/Fusion III
• Dar Williams	*Mortal City*	Razor & Tie/Koch
• Natasha Atlas	*Diaspora*	Nation Records
• Alpha Yaya Diallo	*Futur*	Bedouin/Festival
• Fred Eaglesmith	*Drive-In Movie*	Vertical/Festival
• Dickens/Gerrard	*Pioneering Women of Bluegrass*	SFolkways/Koch
• David Essig	*Tremble and Weep*	Appaloosa/Festival
• Gillian Welch	*Revival*	Almo/MCA
• Doug Cox/Friends	*Bone Bottle Brass or Steel*	Malahat/Festival
• Wyckham Porteous	*Looking For Ground*	Ragged Pup/Festival
• Norma Waterson	*Norma Waterson*	Hannibal/Denon
• Altan	*Blackwater*	Virgin/EMI
• Peggy Seeger	*An Odd Collection*	Rounder/Denon
• Bill Morrissey	*You'll Never Get to Heaven*	Philo/Denon
• Sorrels/Phillips	*The Long Memory*	Red House /Festival
• Cate Friesen	*Wayward*	Wide-Eyed/Festival
• Douglas Spotted Eagle	*Closer to Far Away*	Windham Hill/BMG
• Various Artists	*Songs of the Wooden Boat*	Atlantica/Duckworth
• Barachois	*Acadian Music from P.E.I.*	House Party/Atlantica
• Wade Hemsworth	*Songs of Wade Hemsworth*	Blackfly

Book Review

The Rough Guide to Jazz
Ian Carr, Digby Fairweather & Brian Priestley
Rough Guides Ltd.

Already famous for their excellent travel books, the good folks at Britain's Rough Guides Ltd. have moved into the realm of music references. In addition to *The Rough Guide to Classical Music*, and *The Rough Guide to World Music*, there is now *The Rough Guide to Jazz*. Authors Ian Carr, Digby Fairweather and Brian Priestley have proven track records as some of Europe's finest jazz writers, and all are musicians in their own right. *The Rough Guide to Jazz* is a fully revised edition of the highly acclaimed *Essential Guide to Jazz*. Included in this first edition Rough Guide are some excellent photographs and personal recommendations. So, if you're wondering which Zbignew Nabyslowski CD to buy for Christmas you can bet that Ian Carr's recommendation of Polish Jazz Vol. 4 is the one to go with. The book is fairly comprehensive and includes many obscure and otherwise long - forgotten musicians along with all the famous big wigs. If you're looking for Canadians, however you may be in for a rough time as there is no listing for such local favorites as Diana Krall (now on her third CD and signed to a major label), Renee Rosnes or Seamus Blake. Despite this unfortunate oversight, this is certainly one of the year's finest jazz reference books and is a must for jazz lovers everywhere. *The Rough Guide to Jazz* available now at a jazz store near you.

Chris Johns ▲

PHASED&& && FUSED

Ramblings from a Space Monkey

Lately I have been hearing complaints about the number of parties being held at the Salvation Army Building on Pandora. I am hearing voices crying out for party organizers to find new spaces. I am even hearing talk of some people wanting to boycott future Salvation Army Building parties just to teach organizers a lesson in location creativity.

But I disagree with this tactic. A party's location should not be the deciding factor for whether or not to attend. If the same location is being used repeatedly then more pressure is put on the visuals team to make the space look as different as possible from the previous party. This pressure then ensures that extreme care has been put into creating a specific environment. Possible elements for alteration include lights, lasers, smoke machines, bubble machines, interactive art, couches, chairs, tables, bean bag chairs, carpeting, drapes, etc... When a great amount of care has been put into a party, the party is one worth supporting regardless of whether or not it is the same location as the party last week. ▲

Public Affairs

DEC. 6, 1989

by Beth Long

In Memory of...

Genevieve Bergeron, Helene Colgan, Nathalie Croteau, Barbara Daignault, Anne-Marie Edward, Maud Haviernick, Barbara Maria Klueznick, Maryse Laganiere, Maryse Leclair, Anne-Marie Lemay, Sonia Pelletier, Annie St-Arneault, Michele Richard, Annie Turcotte, and the countless other women who have been injured or killed by men.

You may remember exactly where you were seven years ago when you heard that fourteen female engineering students at L'Ecole Polytechnique in Montreal had been shot and killed. The killer entered the school and deliberately singled out the women who were to become his victims screaming "Women to one side! You are all feminists! I hate feminists!" He then methodically shot them.

During the months following the massacre, the media constructed it as an "incomprehensible act of violence." But is it really beyond our understanding? Do we really believe that yet another manifestation of violence is "incomprehensible"? For if we think about it, we cannot help but realize that there is no mystery to his type of violence. Yet the opinion that this was an isolated incident of random and unintelligible violence committed by one deranged man persists.

The December 6 tragedy affected us individually and collectively. Suddenly, the idea that women could be free from fear could only be seen for what it was: a myth. Suddenly, the whole of Canadian society saw itself, if only for a moment, as implicated by violence against women. Suddenly, the possibility that misogyny was systemic and violent became real.

In that historical moment, the door was opened and fourteen names flowed out. And through those names some part of the truth was carried forward.

We must now ask ourselves: Why did it take that particular act, those particular names, to open that door? Why is it that, every week in Canada, so many women who are First Nations or poor or prostitutes or young or old or disabled or lesbian or coloured are sexually assaulted and bashed and killed because of who they are? Why, when we know that eight out of ten First Nations women will be assaulted in her lifetime? That five in ten women with disabilities will be subjected to abuse? That one in eight girls will be physically attacked before puberty? That in 1989, the same year as the Montreal massacre, 119 women were murdered in Canada by current or former husbands or partners? And that every 17 minutes a sexual assault involving forced penetration is committed in Canada?

We have been horrified by the Montreal massacre, but by not being horrified in each of these instances we have failed to recognize the multiple levels on which hate and violence are experienced. The massacre on Dec. 6, 1989 did not bring outrage, even momentarily, at the violence perptuated through classism, because those fourteen victims were middle class women in a professional school; it did not bring outrage, even momentarily, at the violence perpetuated through racism, because each of those fourteen victims were white...

This year, in the enduring struggle against silence we once again prepare ourselves to commemorate December 6. We brace ourselves to bring forth the memories and the names of those women, murdered by the hands of a man who was not as anomolous as some would hold him out to be, and to recognize and face the links between that act of violence and the existence of wider, systemic power inequalities and the violence that permeates every aspect of our society, whether driven by racism, or colonialism, or classism, or ableism, or ageism or homophobia, or sexism, or any combination of these.

December 6 is also about coming together. It is about mobilizing against the way power is distributed and operated throughout society. It is about gathering our strength and supporting each other in our efforts to oppose hate in all of its manifestations. It is about making the connections and sharing the tools that will help us push that door open, yet again, more completely and for good.

Our collective task is, this year and for as long as it takes, to name and to remember every subject of hate and every victim of violence, so as to combat the silence that allows it to continue.

Listen to CFUV on Friday, December 6 from 6:00 p.m. to 10:00 p.m.

SEX-FM
RAISING COMMUNITY STANDARDS

by Anna Hudson

CFUV's annual Sex-FM took place this past November 13. Sex-FM is the annual tribute that campus/community radio stations across the nation participate in to challenge the arbitrary and unreasonable licensing conditions placed on CKDU-FM Halifax in 1993. CKDU-FM had aired "Language of Desire," a poem by Beth Brand and a satirical piece by Renee Penny and Michael Weir called Lily and Christian as part of its "All Day - All Gay" programming. In response to one letter of complaint from one listener regarding the broadcast, the Canadian Radio Television Commision (CRTC) initiated the first ever broadcast restrictions written into a radio station's license in Canada. Thus, the homophobic and repressive morality of one individual managed to effectively silence an entire community's efforts to access radio with their own voice and vision.

The CRTC decision enforces the requirements that the station's programming must "at all times" be acceptable under "existing community standards." The CRTC did not elaborate on its use of the phrases "generally accepted audience values" or "community standards." However, the CRTC did remind CKDU that "the use of the public airways confers a responsibility on licensees to broadcast programming that, at all times, is acceptable under existing community standards (CRTC 94-106)." We, at CFUV, acknowledge this responsibility and to that effect, we would like to ensure that all communities are represented in programming!

WHAT'S NEWS AT CFUV?

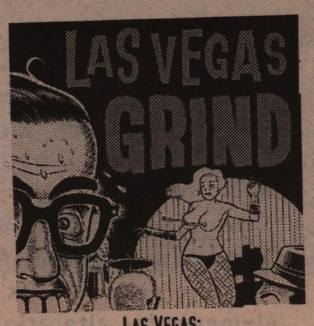
by Philip A. McAlary

Everyone has a different opinion about what they would like to hear on their radio. News shows are no different. Each individual has different ideas of what is important. Whether it is environment, local politics, international affairs, social issues, etc., it seems that there is no way to please everyone every day. We at CFUV are attempting the uncommon approach of providing each speaker a say in what is put on the airwaves. Commercially sponsored stations unfortunately don't have this privilege, as each minute of air time is bought, programmed and paid for.

According to a recent poll at CFUV, many people involved in current broadcasting would like to hear more opinions and editorials with regard to events happening in the mainstream media, without all of the complications and fears of possibly saying the wrong thing. Other issues that the mainstream media glorifies, such as murder, violence and prohibitions of certain kinds, mislead the public through fears and misinformation. CFUV sidesteps such subjects as these, hoping to give our listeners an alternative perspective and/or fresh point of view. In doing so, CFUV offers a medium that is open, accessible and welcoming to communities who are not represented and are marginalized by groups that control the monetary power. Sensationalism is not what our station is about. Public interest and concerns of the average person are the News department's main interests. Our reporters are open to calls and suggestions from the public at all times. Comparison reporting and opinions are always discussed and taken into consideration.

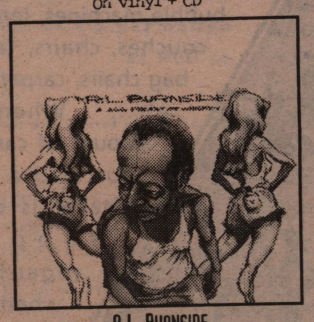
This bottom line is that CFUV is like no other station in the area. We give a voice those voices who would otherwise go unheard, strive for originality and need constant input from you, the public. We would like to hear from anyone interested in telling us what's "News" to them. Also potential volunteers are always welcome to drop by and check us out. See for yourself what we are all about. ▲

Endangered Species Music
1315 Douglas St 360-0098



LAS VEGAS:
Grind Vol. 1-4
On vinyl + CD

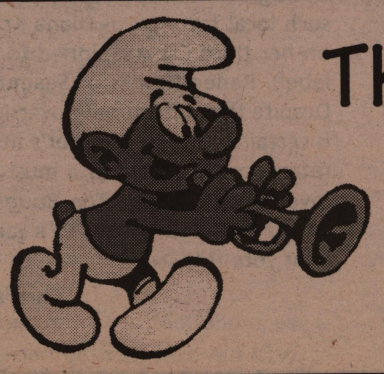
JON SPENCER BLUES EXPLOSION
Now I Got Worry
On vinyl


R.L. BURNSIDE
A Ass Pocket of Whisky
On vinyl + CD

LINK WRAY
Big City After Dark
On vinyl + CD

All used CD's $10! All used tapes $2-$5!
10% off for all UVic and Camosun Students with valid Student Saver Card.

THANKS TO RYAN KLASCHINSKY FOR THIS ISSUE'S COVER ART


They're back!
UTOPIA
645 JOHNSON ST.

Discussion

Smegma
The Mad Excitement, The Barbaric Pulsations, The Incomparable Rhythms of...
Tim Kerr Records

Lo-Fi gone mad; scratchy records, grinding guitars and the plaintive cry of a lone trumpeter. The sounds of Smegma's collective madness: free-jazz ensemble and Futurist rockers. This Portland noise ensemble's second release on Tim Kerr records is like the soundtrack to a flophouse nightmare; where somebody has left the t.v. on and you can hear the neighbours arguing through the walls. There are samples from video games, alien invasion films and various asundry. John Cage, Albert Ayler, Elvis and the cast of the Munsters meet inside your head. This record is not for the unsound, as it took me a few listens before I could go all the way. You have to work up the dosage or they'll find you on the floor-cold, blue and foaming at the mouth.

Don Leblond.

Ensign
Take Care
Independent

The debut release from the solo, currently enigmatic, ENSIGN is one which is worthy of attention. Sounding a little like GALAXY 500, LUNA, ERIC'S TRIP, with a dash of SONIC YOUTH, the potential is nearing an authentic style in music. A good way on approaching the listening process: brew a pot of tea, sit back in the favourite comfy chair, put on your headphones, smoke 'em if ya got 'em, close your eyes, and press the play button. From there on, open your imagination to the dreamlike swirl that ENSIGN presents. The musical journey is one of motion pictures galore.

Kelly Kijek

Doo Rag
What We Do
Dependability

Doo Rag's members, Thermos Malling and Bob Log III, have a unique slant on the do-it-yourself ethic: they not only record all their music themselves on cheap analogue equipment, usually in one take, but they also piss off the FCC (Federal Communication Commision—the American equivalent to the CRTC) by broadcasting their music via their own pirate radio transmitter as they travel across the States. About two years ago, Doo Rag were in the news when they, along with their engineer, were jailed for jamming German radio waves for over an hour with a broadcast they called "Radio Free Hamburg," a session represented by a bonus untitled track (and perhaps their most imaginative work) at the end of *What We Do*.

The rest of the album is a collection of in-house and live recording sessions done since 1993. To say that *What We Do* oozes coolness is an understatement: all tracks are done in such a fashion that each tune sounds like it was written and then played on the spot. Mistakes are left in many of the songs—for instance, the sound of a cymbal toppling over on the album's catchiest track, "Kick Down"—and no re-mixing is done so that many tracks are not in true stereo and some even have poor quality "hiss."

Malling and Log are also audio experimentalists in the truest sense. John Cage would be truly pleased to hear this album, as many tracks stray from their main thematic phrasings and subsequently deconstruct them, sometimes leaving only the most minimal notes. This trick can be heard on such tracks as "Bam," "Kick Walken,"(sic) "Rickety," "Crooked," "Some" and the album highlights "Doin' It to It" and "Kick Down."

If you are interested in finding out more about Doo Rag, or would like to order What We Do, or their previous album, *Chunked and Muddled*, write to: Dependability Records, PO Box 207, Tucson, Arizona, 85702.

Mike Chilton

The Evaporators
United Empire Loyalists
NardWuar Records

I always look forward to a Nardwuar record release. Like a Kindertoy you know that along with the wild toy inside you also get some strange tasting chocolate, this is Nardward's ninth release and the first LP to be full of only Evaporator's endeavours. The Evaps dig the sounds of the Canadian garage scene of the 1960s, and you'll find five rockin' covers from that era. Included in this full length LP, you will find inside: a CD that has all the tracks on the LP plus two bonus tracks, post cards, and an order form for getting more Nardwuar merchandise. Don't let the awesome job of packaging distract you from the seventeen tracks contained within. "I'm Going To France," "Welcome To My Castle," "Pregnant," and the standout title cut, "United Empire Loyalists" are reason enough to own this release.

Alex Solunac

Pigment Vehicle
Independent Women are so Damned Good...
Wrong Records

The new album by NoMeans— er, I mean, Pigment Vehicle is hard-hitting and gritty. So what? It has been done many times before and much better than on this sophomore effort by Victoria's NoMeansNo wanna-be's. It's no wonder Rob Wright signed these guys to their label — it's probably the these-kids-remind-me-of-when-I-was-a-young-punk syndrome. Mind you, if there is a local band any young punkies should choose to emulate when starting out, they couldn't go too far wrong with the Wright brothers. And one can't be too hard on the Pigments for simply copying someone who they obviously admire and are influenced by: this influence turns out a couple of cool little bass-driven ditties such as "Lawn Boy not Moving" and "Fully Grown." But for sheer intensity, NoMeansNo has always pulled it off, whereas Pigment Vehicle just seems to go through the motions, just as they had on *Perfect Cop Moustache*. Pigment Vehicle needs to experiment with their sound or move on. If you only have enough money to buy one current CD and don't have NoMeansNo's The Worldhood of the World (As Such) yet, buy it instead.

Mike Chilton

The Revells
The GO Sound of the Slots!
Sundazed

File under "60s teen novelty bands." In the 1960s, rock and roll was for teenagers. There was no "Art Rock," no "Adult Alternative," and no Mick Jagger in his mid-fifties complaining about not getting any satisfaction! Hobbies were the inspiration for music. Perhaps your hobby was finding out more about the opposite sex? Surfing? Drag Racing? Slot Car Racing? Whoa, Slot Car Racing!? Yup, some record executive thought that there was a big teen-market judging by the number of plastic model kits being sold and, hey, Duane Eddie had released the Duane Eddie Water Skiing LP, and it had sold!

The re-issue of this disc (the only one by The Revells) is cool because it is essentially the Hondells third album. It's produced by Gary Usher, co-writer of such car songs as "Fun, Fun, Fun," "409," "Mag Wheels," and a tonne of other car-tunes. On this disk we hear songs with titles like "Slot City," "My Little Slot Coupe," "Fastest Little Racer," and my personal fave, "My Baby Digs Slot Car Races." You will dig this boss CD. You can order it from Sundazed Music, P.O.Box 85, Coxsackie, NY USA 12051.

Alex Solunac

Larry Lawrence Statland
Faithful Street
Hound Dog Productions

Larry and his brother, Jeffrey, co-wrote the eleven originals on this, Larry's vocal debut. It's easy to hear his influences: Gram Parsons, John Hiatt and especially Lefty Frizzell, as this Kansas City boy rips into the western swing beat of "Lonesome for the Country." Larry's guitar work ranges from clean, simple lines on "Lipstick Traces" to the lazy Hawaiian-like slides of "Greyhound Afternoon." The musicianship is excellent with Rick May on bass, Phil Wipper on drums and the omnipresent Daniel Lapp turning in some marvelous fiddle lines. You just might find yourself dancing to the "Legion Hall Waltz" as you listen. For more information about Larry Lawrence Statland and the CD release party for *Faithful Street* on Dec 7th at Java, call 472-6483.

Wendy Wall

The Queers
Don't Back Down
Lookout! Records

The Queers' *Don't Back Down* is the album I've been waiting for since 1992's *Love Songs For The Retarded*. After a string of mediocre releases I was getting ready to give up, but this album has definitely changed all that. With Lookout! Records boss Lawrence Livermore overseeing production by Mass Giorgini and JJ Rassler, the Queers are back in a big way. The trademark Beach Boys harmonies and ballads sound great, mainly due to backing vocals by Cub's Lisa Marr. B-Face, Hugh, and Joe Queer aren't exactly treading any new ground musically, but songs such as "Born To Wash Dishes," a ode to dishwashers, and "I Only Drink Bud," reaffirm their status as a great American punk rock band. Peppier and poppier are the key words here, with the Queers riding high on the wave of their new-found success worldwide. The Ramones may be gone, but we can hopefully look towards the Queers to carry on the three-chord tradition for years to come.

Jon Murphy

Dementia
Dementia
Break Even Records

BC Death Metal! When Dementia sent CFUV this promo I said, "Hey, this looks amateur...not to mention deliciously low." So I took it to the DJ booth at CFUV and rolled it. After the first few tracks had been played I'd pretty much smashed the crap out of both myself and all this expensive radio equipment. Not because this Nanaimo band sucks but because they're catchy buzz and genuine pumping noise made me want to bust things. To keep things satanic and wretched they throw in song titles like "Barney Molests Children," play this really weird flute and scream like the gleeful anti-Christ himself. Some comparisons - well, Luba comes to mind at first but I think a Good Riddance/Ill Disposed sound would be closer.

Tony Rusinak

The Stand GT
Apocalypse Cow
Lance Rock Records

Glengarry, Ontario's four-piece power-pop outfit, The Stand GT, are making a name for themselves quietly and quickly. Having played with or opened for such established Canadian bands such as D.O.A., Chixdiggit, Huevos Rancheros, Teengenerate, Bum, Punchbuggy and Furnaceface over the last couple of years, it has been non-stop for the GT's, but they have found time to put out their third full-length release. *Apocalypse Cow* has been put out on Nanaimo's Lance Rock Records, proving that you can achieve what you want while staying indie — their first two records, *They're Magically Delicious* and *The Crackle Fan*, were released on the now-defunct Top Drawer Records and the thriving Mint Records labels respectively.

As for their sound on this album, it is much the same as it has been on the first two — this is most likely because they have found a good thing and stuck with it. All eleven tracks on this effort are tight and danceable, with their overall sound falling somewhere in between that of two other Canadian indie shining lights, Thrush Hermit and the-now-indie-no-more Killjoys. Highlights include the punky "Keep Your Engine Clean," which would be a good theme song for the band if they chose to have one, and peppy "Cut My Hand."

Mike Chilton

Vinaigrettes
Gross Negligée
Vinegarecords/Incentive

The Vinaigrettes latest album, *Gross Negligée*, puts forth nothing new to the realm of pain this long-time local band inhabits; indeed the only triumph of the band is its unrelenting regurgitation of the same cutsie-pootsie sound they are so well-known for, aside from a rather witty addition of a few

More Discussion

interesting sound bites placed at the beginning of a few songs. Those seeking organization and clarity in their life and their musical tastes should give this album a big sidestep as the music and lyrics bound about in a rather confusing way. For the hardcore rock/folk enthusiast this album would be perfect, otherwise give it a miss!

Nathan B.

Barachois
Barachois
Duckworth Distribution

Barachois, a P.E.I. group which takes its name from the Acadian word for the tidal pools which line the coasts of the Island Province is one of the finest new folk groups to come from eastern Canada this year. A sensation at last summer's Vancouver Folk Festival, Barachois wins over the audience with their charm and bravado: qualities which are just as apparent on their debut self-titled album. Spoon clacking, foot stomping, fiddling and danceable melody-making create a Maritime house party mood that hearkens back to Ashley MacIsaac's first and third albums (yeah, those "traditional" ones).

Even while this album is clearly a tip of the hat to the Acadian Heritage, this album is not as proper and serious as the historical perspective may make it seem. These 13 tunes are all festive and frolicking: a testament to the fact that Easterners must know how to have more fun. In a time when Celtic music is springing up from every point in the world (much of it from Eastern Canada), and a lot of it is quickly becoming indiscernible from the existing body of music, it is refreshing to hear a group such as Barachois bring the tradition of a little-known sub-genre to the forefront with a vengeance.

Mike Chilton

Pussy Chute
Electronic Treasure Hunting
Independent

Intensely poetic, stark-raving beautiful, political as hell. pussy chute combines experimental ramblings with sharp, kinnie starr-esque lyrics...and oh wow, that violin. a passionate and knowing feminist journey. for added effect the cd is packaged in comforting grey cardboard decorated with images of wide-eyed children. how could anyone fail to love these women?

ade mercer

Wheat Chiefs
Redeemer
BangOn/Cargo

The Alberta music scene has been booming in the last few years, what with bustling bands such as Chixdiggit, Field Day, Huevos Rancheros and the Von Zippers all making cool sounds and cool platters to show them off in the last year. However, one thing you may have clicked onto already is that all of these bands are from Calgary — there has not been a half decent band to hail from Edmonton since the Smalls, and now they're all washed up.

Enter the Wheat Chiefs!

The first time I'd heard of this band was hearing their contribution to the *Johnny Hanson Presents...Puck Rock Vol. 1* compilation which came out on Wrong Records a couple of years ago. Their track, "Joe Murphy," talked about the general greediness of NHL players and uses ex-Oiler Joe Murphy as an example. I knew then they were a band to watch out for.

"Joe Murphy" and nine other tunes grace the Wheat Chiefs full-length debut, the best being, along with that tune, "Redeem" and "Hard 2 Love" and the bizarre Jimi Hendrix-esque "Rock and Roll Makes Me Party on MTV and the Radio in the USA." Realistically, it is difficult to pick favourites, since all ten tracks kick ass.

This four-piece power pop/pop punk outfit hearkens back to another great, but all too soon vanquished Canadian band, The Lowest of the Low, as with every track on *Redeemer*, the energy and eagerness which the Wheat Chiefs exude takes me back to the first time I heard the Low's Shakespeare, My Butt.

Mike Chilton

Hudson Mack/Goatboy
Other Side of Town/
Sunnyday Seewerland
independent

The second split by two of Victoria's more prominent punk rock bands is just as rip roarin and musically fullfilling as the first one. Hudson Mack's Other Side Of Town commences the CD. The band who named themselves after the Chek 6 anchorman fill the stereo speakers with their "energetic punk rock meets reggae" format, which then immediately causes a neutral body to suddenly succumb itself into an awakening feeling of exuberance. The songs are cleverly structured with verses, choruses, stops, starts, bridges, grooves, and skanks. Goatboy burn through their songs at gusto speed. Hardcore is the method used and it is effectively delivered with Joe Goats screeching vocals. Their sound is purely intense.

Hudson Mack and Goatboy both tackle problematic social issues such as poverty, oppression, sexism, decline of human civilization, alcoholism, and third world turmoil. The vocals give the impression of one who is emotionally and genuinely pissed off with the lack of decency found in today's world. It could easily be filed as yet another cliche politicaly correct punk rock act, but both bands are way too smart and brutally honest with their concerns. Not only is this record musically endearing, it may actually make you realize you have a conciousness.

Kelly Kijek

Descendents
Everything Sucks
Epitaph

1996 will undoubtedly go down in history as the summer of rehashed reunion tours. Unfortunately the Descendents have picked this year as a opportune time to reform.

Founded in 1980 by Bill Stevenson, the Descendents pretty much invented what is known today as pop-punk. With five studio albums and two live records, the Descendents toured relentlessly, but never achieved much popularity in an era dominated by 80's hardcore and speed metal. When singer/songwriter Milo Aukerman left the band in 1987, the Descendents changed their name to ALL and continued onwards.

So why the reason for this sudden reunion? Apparently, singer Milo had some songs written and needed a band to back him up. It's just too bad these new songs don't even rate against the other albums. All the right elements are in place (bass player Karl Alvarez, guitarist Stephen Egerton, and drummer Bill Stevenson), but the new songs don't exactly flow like the old ones. It's not all bad though. For a couple moments, like during "I'm The One" and "She Loves Me," the Descendents shine through like they always have. The patented ALL tightness mostly makes up for the filler songs, but, for me, this new album is like someone writing a bad sequel to a really good movie.

Jon Murphy

Huevos Rancheros
Get Outta Dodge
Mint

I am speechless. If you dig Shadowy Men on a Shadowy Planet or liked previous Rancheros CDs, you will enjoy this one. Even if you haven't heard of them, but enjoy good old guitar tunes this is the CD for you. This CD made my top ten list for the year. I can't help but try to fake playing the guitar, in hopes I would one day be as good as these guys. To add to the enjoyment of the CD, the band doesn't use words, and so I find myself creating lyrics that jive with the massive tunage. 10 out of 10!

Zameer Andani

Stone Whistle
Salamanders
Independent

What kind of CD is Stone Whistle's *Salamanders*? That's not the easiest question to answer. 'A unique, melodic, Celtic smorgasbord' doesn't seem like an altogether inappropriate summary. This group of charismatic musical chefs have cooked up a generous thirteen course meal of rock, blues, and folk flavoured Celtic-pop garnished with just a hint of reggae and completed with a very unusual alternative dessert.

The CD consists of five traditional tracks (in nature not performance), and eight originals. An arsenal of instruments including mandolin, electric guitar, keyboards, bagpipes, and the various wind instruments played by Patty Castle (The Stoned Whistler herself), combined with the lead vocals and song writing of three band members, lend the disc a variance in tone that avoids the tedium suffered by other bands. Another identifiably unique aspect to Stone Whistle's sound is the stylistic playing of guitarist Mark Nicol, who has tastefully filled the disc with textural leads and harmonies.

If there is a criticism to be made it is that the disc only provides us with a sample of the numerous great songs on the bands playlist, but don't despair, Stone Whistle's high energy performances are featured regularly at local venues in and around Victoria.

Paul Mitchell

Westside Connection
Bow Down
Lench Mob

I had no faith in Ice Cube. I thought that his last album, 'Lethal Injection' was his softest entry in the rap game to date. Then he wackjacked us all from the back. He hooks up with Mack 10 and WC. Both the Mack and WC had impressive albums last year. The best of it all was the cut "Westside Slaugtherhouse", with Ice Cube firing salvos at the East Coast rap scene like never before. If there was ever a question about whether 'it's on' or not, the Westside Connection answers it with a freaking grenade blast.

Every track has the pro-west coast thing. Cube and company call out individual names. They don't beat around the bush and speak in generalizations. The gem is the response to last year's "No Rest For The Wicked" from Cypress Hill entitled "King of the Hill." Muggs from Cypress Hill takes shotgun blasts to the back, and B-Real is told that he raps like "he's got baby nuts." This is rap music that's not for the weak of heart. Violence, profanity and misogyny abound and multiply throughout this album./ Cube came back hard. . . too hard. If you're down with new school gangsterism from the Gangsta the Killa and the Dope Dealer, this is the tonic. If you're offended easily, or steeres clear of old school NWA, back away from this one, it'll smart.

Peter D. ▲

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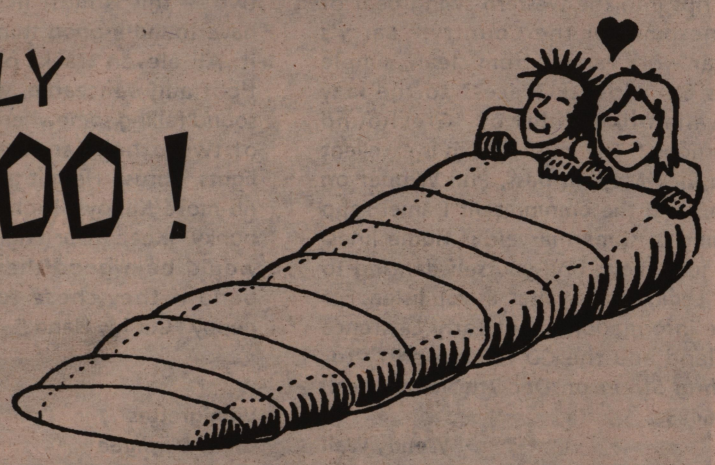
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LIVE N' LOUD

Daniel Lapp Celtic Trio
Pagliacci's
Wednesday, November 13, 1996

Amazing talent from this local trio consisting of Daniel Lapp, Tobin Stokes, and Mark Atkinson. After a late start complete with good-natured heckling from the restaurant's staff we are treated to some of Victoria's best folk music. Once again Daniel's fiddle playing shines. The repertoire is mostly traditional with a jazzy feel. Tobin's keyboard playing and especially Mark's guitar playing are no less than stellar. The arrangements are unusually novel and apparently improvised, giving the performance an impromptu feel. The songs flow into one another creating a patchwork quilt of various traditions. "The Flowers of Edinburgh" glides into "The Old Folks at Home" which seems to cry from Daniel's fiddle. "La Cucaracha" slides into a Cape Breton reel and "Drowsy Maggie" mutates into a psychedelic splash to end the set of tunes.

Daniel's showmanship and the excellent quality of musicianship from this trio makes for a definite crowd pleaser. Check out Daniel Lapp's Celtic Trio every other Wednesday at Pag's alternating with another Daniel Lapp effort called Caravan Plays. Rumour has it that this group is also excellent.

Patty Castle

The Hellbillys/ Chixdiggit
The Limit
October?

Or it coulda been My Life with the Hellbillys, or Death to Helvis, or whatever. The point is the opening band CUSKED, I mean so badly, and there were all these little children with fresh dye jobs and shirts with stuff like "Puck Rock" on them, dancing away mindlessly to their Green Day ripoffs. The Hellbillys weren't gutbucket country, or psychobilly or much of anything but a bunch of guys in tight polyester shirts playing shitty, uninspired psuedo-punk. I don't remember much except one song had the line "In my room..." and my friend crazy Larry started singing, "In my room I wank all day because my bank sucks" and also the lead singer was like three feet tall, I mean I had never seen a singer that short before, I wanted to take him home and put him on my coffee table. We went out to smoke some dope and when we came back thankfully they were over.

It was worth enduring to see the Chix. A band is a parody of a rock band but managing to create more than zipppy one line songs or mean-spirited rants. Music that does not take itself too seriously. For some reason I want to throw in Ween, who musically imitate anything they can get their hand on (and sniff glue). Chixdiggit have their own sound, but imitate the persona of a rock band, mocking the cheesy aspects of stardumb (and drink a lot of beer). These are Calgarians I would like to party with.

The crowd was hyped and I was pleased to see a cluster of tight fitted groupies, big haired babes with purses and all shaking their goodies corner stage. My highlight was when the guitarist got down on his knees and played a solo in front of a wiggling, screaming barbie. That's the point of Chixdiggit, the anti-rock band. Yeah, you're the cutest girl in the mall. This is a truly subversive band, and everyone, stage diving or not, seemed to know it(except, of course, the cookies. Frat boys off the beaten path, just having good, clean, sardonic Canadian fun. I can say no more except before leaving the bar, I went to the bathroom and heard someone retching painfully in the toilet. I'm talking choking on chicken bones. And who should it be, but the aforementioned groupie. Oh, an excellent time was had by all!

The gweat and tewwible T.

The Lonesome Hound Dogs
The Cock and Bull Pub
Sunday, November 10, 1996

As the name evokes, the Hound Dogs are a no excuses country band. The jazzy riffs are a pure, clean treble-in-the-face twang. The harmonies, though tight and complex, have that innocent feel.

The band plays a 50/50 blend of originals and covers. The songs covered are well chosen and expertly performed. Larry Lawrence Statland hails from the South Central States (yes the accent is real) and is a shameless charmer on and off the stage. He's the lead guy on vocals and guitar. Larry's debut CD Faithful St. is also available and well worth a listen. Kelly Koebbel (bass, vocals) and Phil Wipper (drums) are both skillful musicians and performers. If you're not a country music fan, check these guys out-you might change your mind. If you are, you'll love them.

Rob Castle ▲

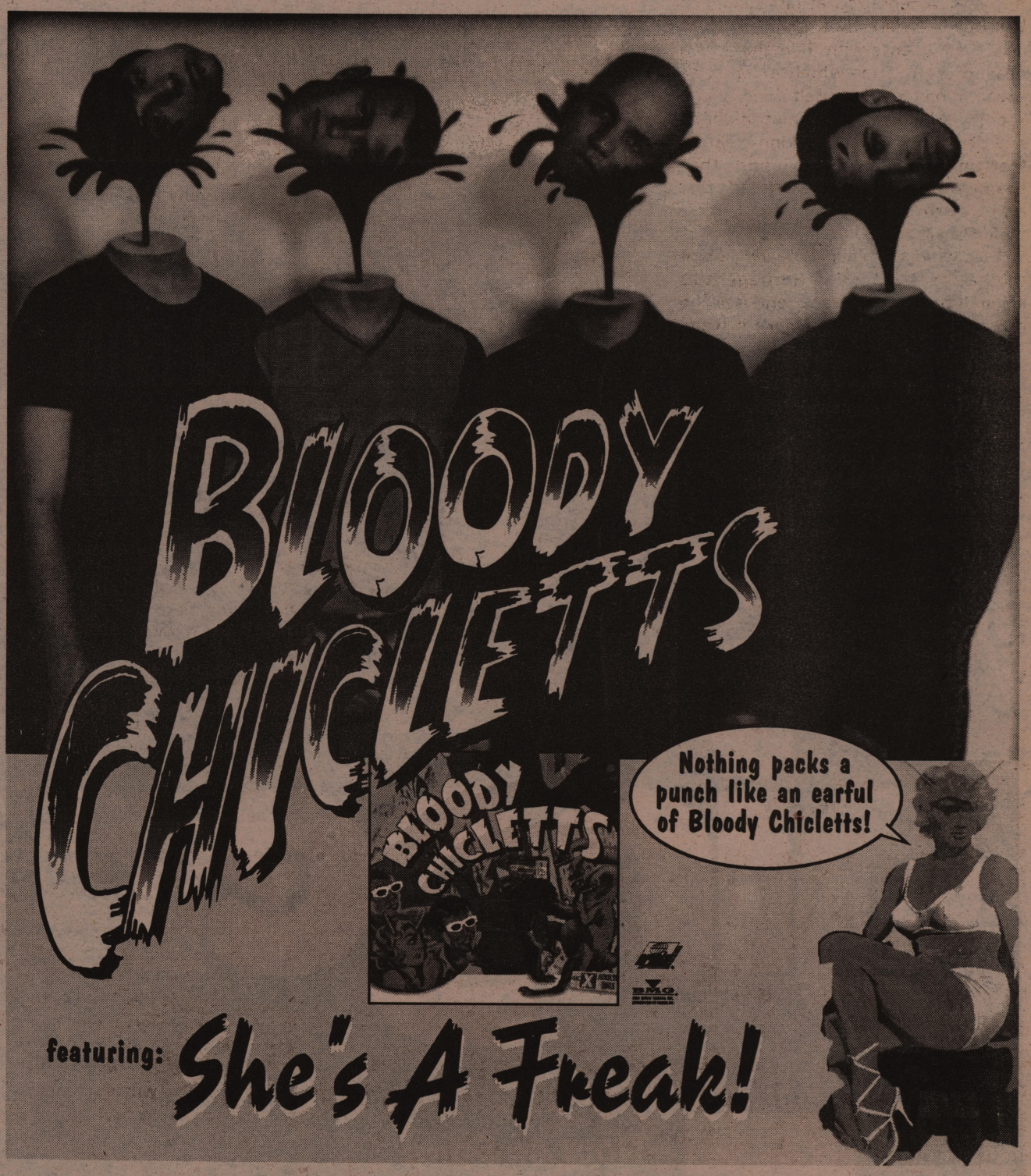
CLASSICAL CORNER

SPECIAL EVENTS on CFUV's Classical programming, Thursdays (10am-Noon)

The Orchestra Speaks with guests from the **Victoria Symphony** on Dec 12 (Keith MacLeod, clarinet) and Jan 9 (tba).
Voices Among Us with composer students from UVic's **School of Music** on Dec 5 or 19 (tba) and Jan 16.
Pacific Opera Victoria's production of ***The Turn of the Screw,*** by Benjamin Britten, previewed on Jan 23 & 30, and Feb 6.
Garden Works: Music by women composers about gardens, from the *Open Space* project - a continuing series.
The Memoirs of Hector Berlioz, 19th-Century French composer, conductor, music critic, author, told in his own words and music, and in the words and music of others - a continuing series.

LOCAL PERFORMANCES
(a free service by OFFBEAT)

• **Dec 15** (2pm) UVic Centre Auditorium. The Civic Orchestra with Saltspring Singers and VIVA Children's Choir. ***Christmas Concert.*** 598-4442.
• **Jan 11** (8pm) Christ Church Cathedral. Early Music Society - Consort of the Islands (violin and harpsichord). Early Italian and Spanish Baroque. 592-6580.
• **Jan 12** (2pm) Church of St John the Divine. The second in a series of recitals presenting the complete organ works of JS Bach, performed by Jeffrey Campbell. 386-1155.
• **Jan 26** (2:30pm) & **27** (8pm) Royal Theatre. Victoria Symphony with Raffi Armenian, guest conductor. Works by Willan and Walton. 386-6121. ▲



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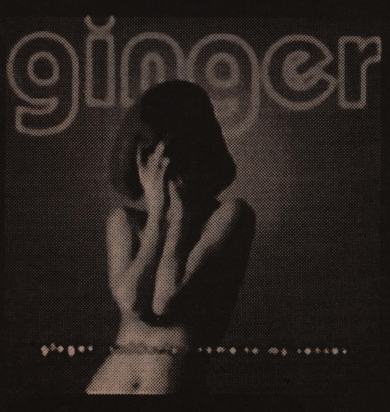

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